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THE MADONNA IN THE ROSE GARDEN  
THE MASTER OF THE LUCIA LEGEND  
FLEMISH. SECOND HALF XV CENTURY

## THE MADONNA IN THE ROSE GARDEN. BY THE MASTER OF THE LUCIA LEGEND

The most famous personalities in the art of Bruges, the city in which early Flemish painting attained its highest development during its greatest epoch, the fifteenth century, have always been regarded to be Jan van Eyck, Petrus Christus, Hans Memling, and Gerard David, the first two belonging to the first, the others to the second half of the century. With the development of the study of Flemish primitives, however, the aspect of the Bruges school becomes richer in important personalities, and a number of highly meritorious artists, whose names we have been unable to discover, emerge from the dark around these masters, particularly in the second half of the century, when the stream of art had been broadened all through the Low Countries. From this period several formerly unregarded workshops in the entourage of Memling and Gerard David come into prominence, among them those of two masters who already enjoy a certain popularity with those especially interested in the early Flemish school: the master of the Ursula Legend, a rather prolific artist who is well represented in several private and public collections in this country, and the much rarer Master of the Lucia Legend, known in this country in only one panel, a charming wing of a triptych showing St. Catherine, in the John G. Johnson collection in Philadelphia, here reproduced.

Thanks to the initiative of the Founders Society, our Institute has been so fortunate as to secure what may be said to be the most successful and charming altar piece known by the Master of the Lucia Legend, who has been thus named by Dr. M. J. Friedländer, to whom we owe so much in the differentiation of the early Flemish schools, from the Altar Piece of the Lucia Legend in the Church of St. Jacques in Bruges. This altar, which is dated 1480, shows three incidents from the life of Santa Lucia: scenes of torture, containing elements whose dramatic nature was entirely unsuited to the lyrical quality of the artist. Like most of the artists of the Bruges school, a school which in some



ST. CATHERINE  
THE MASTER OF THE LUCIA LEGEND  
JOHN G. JOHNSON COLLECTION,  
PHILADELPHIA

ways may be compared to the Venetian in its spirit of quiet, emotionless, lyrical representation, our artist is at his best in depicting scenes from the life of the Madonna and female saints, in peaceful, complacent compositions somewhat in the style of the open-air sacred conversations of the Venetians. Much more successful, therefore, than the Lucia Legend in Bruges, is his large altar piece in the Brussels Museum, painted for the Guild of the Three Sanctinnen, set up in the Church of Our Lady in Bruges in 1489. It was in front of this altar piece that, as

Sir Martin Conway points out, Gerard David, who belonged to the same guild, must often have said his prayers, which may account for the fact that he was influenced by its composition. It represents the Madonna surrounded by female saints in front of a flower hedge, but for all its exquisite detail, it seems, with its life-sized figures, almost too large in scale for the faculties of the artist, and we are conscious of a certain emptiness in the expression of the long-drawn faces of the elongated figures.

The painting recently acquired by the Institute is smaller and more concentrated. Unquestionably the earlier of the two works, as Hulin has pointed out, since it dates from about 1475 to 1480, it belongs near to the early period of Memling's style, to which it is indeed closely related. It is one of the most delightful of the representations of the typically northern motive of the Madonna in the rose garden, combined here with the mystic marriage of St. Catherine, who is seated at the right of the Madonna receiving the ring from the Christ Child. The artist has taken care that we are able to easily recognize the three other saints who surround the Madonna: on the right St. Barbara, having embroidered on the border of her costume miniature towers with a small "B" beneath; in the foreground to the right St. Cecelia, holding a bridal coronet, with her name inscribed on the border of her bodice; and to the left St. Ursula, the patron saint of Bruges, who can be recognized by her gorgeous costume and high, jewel-studded cap, as a king's daughter, and by the arrows at her feet, the symbols of her martyrdom.

The best qualities of the primitive Flemish school are shown in the execution of this altarpiece: its detailed and precise observation of nature; its miniature-like style, reminding one of the origin of the school; the extraordinary rendering of gorgeous materials in the costumes; the fine feeling for landscape and for flat wall decoration. How conscious are the five figures and the two hovering angels, placed by the artist in one plane in a tapestry-like effect, although according to

their actual position they would form at least three different planes! How clearly marked is the flatness of the surface by the surrounding frame of the rose hedge and the trellis of the mystic vine, leaving only a small window-like opening in the upper part of the picture for the landscape view! What an exceptional sense for the surface qualities of the material is shown in the costumes—the green velvet with gray fur border of St. Barbara; the Venetian velvet brocade of St. Ursula with its pomegranate pattern; the thick white woolen cloak and the ermine of the two other saints! To describe the flowers of the meadow on which the saints are seated, the bushes, the trees on the mountain slope, and the characterization of the different planes in the landscape would take a chapter in itself.

The realism of the artist is shown also in the curious fact that he places his saintly party outside the walls of his city of Bruges, which, although it is fantastically surrounded by high mountains, can be easily recognized by the tower of Notre Dame, the Halles, the Gruuthuuse, and the town gates. The perspective view from the opening in the upper portion of the picture leads us along the city walls into the distance, where horsemen are crossing the plain, and wanderers are roaming, with the distant blue sea on the horizon.

The painting was formerly in the Weber collection in Brussels, where it was the most important work, and where it had been seen by only a few connoisseurs, which may account for the fact that it had never been published except in a privately printed course of lectures given at the Brussels Museum by the well-known connoisseur of early Flemish art, G. Hulin de Loo.

The picture, whose beauty can only be appreciated in the original on account of its vivid coloring, must be withheld from view for a time, as the Belgian Government has asked to have it shown in the Exhibition of Early Flemish Art to be held at the Royal Academy in London during January and February.

W. R. V.

## A STONE IMAGE OF KUAN YIN DATED 581

Not until a widespread spiritual need arises is there a creation of images. These images are created in response to a demand for sacerdotal, devotional, or offeritory figures.<sup>1</sup>

In China in the second century, at the close of the Han Dynasty, the enthusiasm

At the close of the Wei dynasty in the sixth century, the Emperor Wu Ti sought a return to Confucianism and destroyed a great many examples of early Buddhist art. But under his successor, Wen Ti, Buddhism was energetically revived. New temples were built, new statues



STONE FIGURE OF KWAN-SHIH-YIN  
CHINA. DATED 581

for Buddhism, introduced from India, stimulated the construction of monasteries, temples (hollowed out of the rock cliffs), and thousands of devotional stone images. Some of these were stelae, some single images, and some parts of temple construction and decoration.

erected, and the new epoch, the Sui dynasty, became known as the "Golden Age of Buddhism." Our statue is dated in the first years of this revival, 581 A. D.

How did Buddhism affect or change Chinese sculpture, one may ask. The change was revolutionary, technically

<sup>1</sup> See the suggestive statement of Dr. Ananda Coomaraswamy concerning images, in the *Catalogue of the Indian Collections in the Boston Museum of Fine Arts*.

and spiritually. Technically, it was a change from the one-dimensional plane of the Han dynasty, where figures were merely incised in a flat manner, yet pictorially and rhythmically, into a three-dimensional plane with figures modelled in the half and full round. Spiritually it was a change from representation of mundane pictorial episodes to symbols of great spiritual forces. Kuan Yin, the Goddess of Compassion, was recognized in China as the symbol of love. The origin is Indian, where this virtue was worshipped and represented in the male aspect as Avalokitesvara. In China, it was translated ultimately into the feminine form.

Love as personified in Kuan Yin is not limited to a sensuous concept, but is extended to a universal and permanent idea, comprehending charity, mercy, and compassion toward all mankind. It was a "bestowing" idea<sup>2</sup>. Our image expresses this concept just at that period when Chinese sculpture reached its finest expression.

The figure is a lightly poised, crowned stone image standing on a single lotus pedestal guarded by four Kylin lions at the base, and we are told by the inscription on the front side, was erected as an offering to the Goddess in memory of a father by his son. Through the kindness of Mr. Lodge, Director of the Freer Gallery, Washington, and Curator of Chinese and Japanese Art in the Boston Museum of Fine Arts, the inscription on the frontal side has been translated as follows:

"In the first year of Kai Hyang, which is the cyclical year *hein ch'ou*, in the fourth month, of which the first day is *keng ch'en*, and on the seventeenth day, which is the day *ping shen* (April 25th, A. D. 581), Che'e Ch'ang-ju, a disciple of the Buddha, has respectfully set up, for the benefit of his dead father, a stone image of Kuan-shih-yin. He desires that his father, deceased, may be reborn in the Tusita heaven, may encounter the Buddha and hear the Law; may be eternally delivered from all suffering and from falling into the

lower paths of transmigration. Let the scalding waters keep in the courses; let the great furnace cease from flaming; let the mountain of swords cast down its peaks; let the leaves of the tree whose foliage is swords lose their keen edges! If, however, the deceased is destined to be reborn in the world of men, may he come as a lord or a king, as a great personage or as a member of a rich and noble family."

The material, of grey limestone, was formerly polychromed, with gold leaf applied to the face, of which traces remain.

The form is ovoid in contour, a characteristic of Chinese sculpture in the full round and a construction which is exactly opposite to our Western scheme, which bases its modelling on the cube<sup>3</sup>, enabling the Oriental to express spiritual qualities by rhythmical sequences of lines. It is a truism that the greater one feels rhythm in a work of art the keener will be his experience of beauty. This is of the utmost importance for the Chinese, for by rhythmical sequence properly controlled, ideas of spirituality, serenity, and pose are best conveyed. Moreover, rhythm is a force identified with our organism and one to which we should be able to respond aesthetically more quickly than to any other value. Rhythm is communicated in our statute not only in the ovoid contours, but especially in the alternation of the natural downward fall of the garment by counteracting it with an opposite rhythm of semi-elliptical sequences in the folds of the garment (kept in low relief) which sends the observer's eye from the body gently upward to the hood falling over the shoulders and from thence to the full head where the attention is quietly arrested by the contemplative serenity of the face.

In detail there are certain archaisms characteristic of the transitional period in sculpture from the Wei to the Sui dynasty and of the province of Shen Si in particular, where these archaisms obtained into the sixth century, e. g., a tendency to flatness of surface typical of relief technique; the low relief of folds in the garment and

<sup>2</sup> Monograph on Chinese Art, Burlington Magazine, by Roger Fry.

<sup>3</sup> Oswald Siren, *History of Chinese Sculpture*.

especially the spread and creased fold of the garment at the feet, a convention identified with Wei sculpture in general<sup>4</sup>; the squared plane of the face with broad forehead and chin and the smile upon the upper bowed lip, still a trifle archaic. The partially closed and downward glancing eyes help convey the idea of benevolence and compassion. Besides this, sculpture of the transitional period was still close enough to its origin, India, to exhibit a number of direct inheritances: the accentuated slimness in the graceful line of the waist; the bareness of the breast and feet; the double fold at the top and foot of the garment, and certain attributes such as the sacred girdle, the jeweled necklace and wristlets, and a jeweled diadem, representing in its centre the Buddha as the next incarnation, symbolized in the sphere and the ascending pyramid-shaped flame revealed in the heart of the lotus. An

aura seems to have been at one time attached at the back of the head. The "Amrita vase" a symbol of the "holy dew" or "nectar of life" which it is supposed to contain, held in the left hand, is a peculiarly Chinese attribute of Kuan Yin, together with the willow branch in the other hand, which in India was a lotus flower.

In conclusion, the summary and discriminating statement of Mr. Siren may be quoted: "It may be said that Buddhist sculpture in China is more limited and stereotyped than the religious sculpture of the West; it willfully neglects human character and the physical organism of man, but on the other hand, it is broader in scope and it reveals a spiritual attainment and a perfect equipoise which are beyond the ideals of Western life and art."

A. C. E.

<sup>4</sup> Anaski, *Buddhist Ideals in Chinese and Japanese Art*.

## A LANDSCAPE BY KARL ANDERSON

In this dynamic twentieth century, when the axiom, "The shortest distance between two points is a straight line," is the governing principle of the period; when expression is so forceful and direct as to often simulate brutality; when the arts of painting and sculpture, echoing the tendencies of the time, try for a bold coup by forcefulness and directness of attack; when selection gives way to seething commonplaces, a picture like "Aesop's Garden" by Karl Anderson, recently acquired for the permanent collection of the Art Institute, gives us pause. It is a picture of delicate tones, refinement of color and lyrical composition, and while it is based on nature and is not unlike the American landscape we all know, it is so full of suggestion that it seems like an idyl of a fanciful realm—a bit of Utopia where one can withdraw from the moil of worldliness to enjoy the serenity of nature at her loveliest. It is a peopled fairyland of wistaria and rose against a delicious green background of lawn and willow. In the distance sail boats idling on a summer sea add a charming note of blue to the color scheme.

Among the successful American painters of the present day, Karl Anderson is just

a little different from his brethren in everything he does. He is so sensitive to the refinements of life that he lives somewhat apart from the workaday world. He seeks to gratify his nicety of discernment by always looking for the ideal. He is neither a prolific nor a vigorous painter but when he does produce a picture, it possesses a fine artistic impulse and is something more than a transcript of nature. He modifies actual representation to suit his own requirements, even as the moderns do, with the difference that his deviation is compatible with the charm of the classic spirit, while they rush pellmell into the unknown. While he runs counter to the present fashion in art, he is so true to his own artistic dictum that it seems quite likely he will have a significant place among the painters of our time.

Born in Ohio in 1874, Karl Anderson had a sound preparation for his work at the Chicago Art Institute, followed by study in Paris at the Colarossi Academy. His illustrations, for which he is known almost as well, possess the same romantic and fanciful charm as his paintings.

C. H. B.





AEOSOP'S GARDEN  
KARL ANDERSON—AMERICAN. 1874-

## A STILL LIFE BY JEAN BAPTISTE SIMEON CHARDIN

A representative canvas by that master of still life and genre painting, Jean Baptiste Simeon Chardin (1699-1779) is one of the most recent of the important paintings to be added to the Institute's collections during the present season.

The name of Chardin stands in the front rank of the great painters of all time. In his independence of technic, sincerity of purpose, and mastery of the laws of composition, perspective and coloring, he is not only one of the greatest French artists of the eighteenth century, but in his own field—that of genre and still life—has few if any superiors in any century.

The word that comes most quickly to mind in studying a canvas by Chardin is the word "harmony." We feel that he has combined every element in painting, as only the really great masters are able to do, in such a way as to produce a perfect

unity of effect. His expressive, sensitive drawing is so tempered with light and color as to be unobtrusive and subservient to the general plastic form; the rich tones of his palette, often daringly juxtaposed, never offend our sensibilities, but blend with each other in such a way as to produce a perfect harmony of effect; the unexpected notes, while adding greatly to the compositional variety, do not detract from the unity of design; and his lighting, while forming an important element in the general structural effect, is never dramatic or over-accentuated, as in so many of the canvases of his Dutch predecessors, but forms an effective and subtle design in itself which reinforces the general design of the composition as a whole.

With the exceptions of Desportes and Oudry, who had painted dead game in a rather dry and lifeless manner, still life,



THE RABBIT  
JEAN BAPTISTE SIMEON CHARDIN—FRENCH. 1699-1779

though already highly developed by the Dutch painters of the seventeenth century, was practically a new field of painting in France at the time of Chardin, who lived in a period when painting was almost entirely in the Rubens tradition and was given over for the most part to a gay, decorative and sensuous interpretation of court life, and it was not for another century that the interest in it was to be again revived.

There is perhaps no other field of painting which demands so much of an artist as that of still life, for here he must love his art for its own sake, entirely apart from the interest of subject, which with the public too often takes the place of

esthetic value, and he must be able by the witchery of his genius to so illumine the little objects of everyday life that he makes us see poetic beauty in objects which we had hitherto thought to have had only utilitarian value. It is just this that Chardin has been able to do. By his own acute observation and swift esthetic response, the common objects lying about in his own home become subjects for the highest poetry, and onions, carrots, dead rabbits and pots and pans are treated by Chardin in as lofty a manner as madonnas, goddesses, saints and heroes by other artists.

The subject of our canvas, a dead rabbit, is one of which Chardin seemed



particularly fond, for he used it over and over again, in combination with various other objects, usually hunting pouches, powder horns, or copper and brass utensils. The addition of flowers is an unusual one, making it one of the most pleasing of the series. The dead rabbit, with its effective pattern of opposing angles and curves, beautifully modelled and lighted so that the effect of solid reality is obtained, has first attention, and the other parts of the design are contributory to this main interest. The pot of flowers gives a note of variety to the composition, and a touch of decoration which enhances the interest of the painting, while the perfectly painted onions, so real as to actually stimulate our olfactory sense, balance the design and complete the harmony of ensemble.

And here, as in all his works, it is as a colorist that Chardin stands out above all the painters of his day. It was his knowledge of color and the magic way in which he enveloped his subject in light and air which made his work the despair of his fellow artists and of many later ones as well. From the first he seemed to have an almost uncanny knowledge of the physics and even of the chemistry of color, and during his long life he spent much time in developing and improving this knowledge, so that he came to have a thorough understanding of the influence of light and shadow on color, of the change produced in their color by the reflection of different colored objects upon each

other, and of the effect of distance in allowing the eye to mix juxtaposed colors,—scientific knowledge with which we usually credit the impressionists of the next century. We are told that he worked slowly and painstakingly and was never quite satisfied with the results he obtained.

It is this scientific knowledge of color and the delicacy and grace which characterize his work which makes it different from that of his Dutch predecessors, or from that of Teniers, with which it was most often compared by the critics of his own day. And with Chardin we are never conscious of the trace of vulgarity, which, in spite of their undisputed charm, runs through the paintings of the Dutchmen and Flemings. And the people in his little scenes from the lives of the *petite bourgeoisie* are never aware of the spectator, as they are in so much of the work of those masters, and it is because they are so profoundly interested in what they are doing that we are so profoundly interested in them.

But greater than all Chardin's technical perfections, is the *feeling* in all his work, evidenced as much in his still lifes as in his genre subjects, for in them all there is a caressing quality in the very pigment of his canvases that vivifies everything he touches, evoking a sympathetic response in ourselves and making us realize how sincere he was in his rebuke to a fellow artist when he said, "An artist *makes use* of color, but *paints* with feeling!"

L. J. W.

## A STILL LIFE BY WILLEM KALF

Recently, the Museum acquired a fine still life of Jan Weenix, which was its first example by one of the old masters of this kind of painting. Now the generosity of the Founders Society has added a beautiful piece by Willem Kalf, and the addition is an important one.

Willem Kalf was born in Amsterdam about the end of the first quarter of the seventeenth century. He was a pupil of Hendrik Pot, the historical painter, but

he found himself unable to make a success as an historical painter and took to still life. He is principally famous for his pictures of ornamental goblets of gold and silver, of pottery and of fruit.

Kalf must be regarded as the greatest of all the Dutch still life painters. There is about his work a certain detachment from his subject matter, a capacity for producing from it a design in form and color that puts him with the great masters.



## STILL LIFE

WILLEM KALF—DUTCH. 1630-1693

His work is strongly influenced by Vermeer of Delft. His preference for color harmonies in which lemon yellow and indigo blue predominate, is notable and is suggestive of Vermeer, as is also his handling of such subjects as the patterned stuff in the present picture.

This picture represents a table with an Oriental rug on it, and, on a tray, ornamental metal cups and a glass and some

fruit, including a peeled lemon whose bright yellow peel hangs down and makes a splendid chord of color with the blue of a Delft bowl. Few still life paintings are more beautiful, and anyone who wishes to understand to what a height as art the painting of a few simple objects can attain, would do well to study this canvas carefully.

H. J.

## EXHIBITION OF FRENCH EIGHTEENTH CENTURY PAINTINGS

The outstanding event of the past month was the Loan Exhibition of French Eighteenth Century Paintings. These paintings, assembled through the generosity of collectors in New York, Baltimore, Philadelphia and Detroit, illustrated fully and with typical examples of the first rank, the continuity of French painting from Watteau to David. The exhibition, the most important of its kind yet held in America, is the fourth in the series of loan exhibitions of Old Masters held at the Institute, the others being the Dutch Exhibition of 1924, the British of 1925 and the exhibition of paintings from Detroit Private Collections in the same year.

Of the sixty paintings, each deserving special attention, we can here note only a few. The exhibition included two small poetic canvases, *The Festival of the God Pan* and *The Pleasures of Summer* by Watteau, that most delightful painter of the *fêtes galantes*; four paintings by Pater and seven by Lancret, including a set of five decorative panels and illustrating the work of Watteau's two most famous pupils. Of Nattier, the painter of the beautiful women of the French court, there were four examples, including a large painting

of *Mme. Sophie de France*, one of the most important portraits of the period, and an impressive interpretation of *Mme. Chateauroux as Force*.

Of the painter-decorators, Boucher was largely represented. Two decorative panels of cupids, a portrait, a Venus, a Jupiter and Callisto, and, quite unlike these, a grey-blue-green landscape, a flower vendor, and a St. John the Baptist gave an idea of his varied ability.

Of Chardin, a still life and two scenes of bourgeois life, *The Fountain* and a not less charming smaller canvas, *The Spinner*, were exhibited.

Fragonard's *Allegory of Painting*, a handsome portrait, *The Good Mother* in delicate rose and green, and two other genre scenes in deeper tones gave an idea of the development in this artist's style. All of the other important painters of the century, Drouais, Coypel, Roslin, Tocquet, Duplessis, Mme. Vigée Le Brun and Hubert Robert were also represented.

The large portrait of *Mme. de Serran* by David showed the complete reaction to the classic at the end of the century and added the final note to the already wide range of the painting of this century.

H. W. H.

## MUSEUM NOTES

THE ANNUAL EXHIBITION FOR MICHIGAN ARTISTS will open with a reception and opening view, Friday evening, January 7, from eight to eleven o'clock. This exhibition, held under the joint auspices of the Scarab Club and the Institute, affords for all present-day Michigan artists whose works can pass the jury, an opportunity to exhibit their works in the Museum.

The fifteen years during which this exhibition has been held annually, have seen a remarkable growth both in the number of exhibitors and in the quality of the work. These annual exhibitions

have done much to stimulate an interest in art throughout the state.

The paintings will remain at the Institute during the month of January, after which a selected group will be sent on a tour of the principal cities of the state.

A NEW CURATOR OF EUROPEAN ART has recently been appointed in the person of Dr. Walter Heil. Dr. Heil received his education and training in Frankfurt, Paris and Munich, after which he held positions at the Residenz Museum, the Alte Pinakothek, and the State Collection of Prints and Drawings in Munich, and

during the past three years that of Assistant in the Institute of the History of Art in Florence. His guide book to the art treasures of Florence is well known and he has done extensive research work in Romanesque sculpture and in other phases of German and Italian art, and a large volume on the Romanesque sculpture of Northern Italy is in preparation and will shortly be published. His training and his acquaintance with the most important public and private collections of Europe give him a splendid background for this position, and make him a welcome addition to the staff of the Museum.

MISS HELEN W. HARVEY has been appointed Museum Instructor to develop a closer relationship between the Museum and the public schools. Miss Harvey is a graduate of Radcliffe College (Harvard) with the degree of A. B. While majoring in the fine arts at college, she also studied design at the School of the Boston Museum of Fine Arts. She served as instructor in the design department of the Toledo Museum of Art last year, which position she resigned to join our staff.

THE TRUSTEES OF THE FOUNDERS SOCIETY at a meeting held recently, authorized an expenditure of some \$35,000 from the membership funds for the enrichment of the collections of the Institute. Important additions were made to all divisions of the museum. For the European section a remarkable Flemish primitive by the Master of the Lucia Legend (reviewed elsewhere in this issue by Dr. Valentiner) and a *Portrait of Philippe Rubens* by Peter Paul Rubens

were secured; for the Asiatic section a unique Chinese fresco of Kwan-yin and six Indian miniatures; and for the American collection a *Portrait of John Adams* (not President Adams), by Joseph Badger, one of the earliest native portrait painters.

The importance of these Yuletide gifts from the Founders Society will become apparent as these objects are reviewed from time to time in the bulletin.

HONORABLE JOHN W. SMITH, MAYOR OF DETROIT, has appointed to the Board of Trustees of the Founders Society, Messrs. William J. Gray for the term expiring 1927, Charles A. Hughes for the term expiring 1928, and Edsel B. Ford for the term expiring 1929.

Mr. Ford and Mr. Gray were already members of the Arts Commission and this appointment to the Board of the Founders Society brings about a closer relationship between the two boards which control the destiny of the museum.

THREE COURSES OF LECTURES are being given at the Institute during the present season. The Tuesday evening lectures, of which there are eight, bring to Detroit eminent men in the practice or profession of the arts; the Sunday afternoon lectures pertaining to one of the masterpieces of the museum collections, are given by members of the staff each Sunday at three o'clock; and the Saturday morning story hours for children, also relating to art objects in the museum, are given by Miss Harvey, Saturday mornings at ten thirty o'clock. These lectures are always free.